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ABSTRACT

This manual is designed to help elementary and secondary school administrators to create an Arts in General Education (AGE) program consistent with the needs of their school community. The history of AGE, a program developed in New York City in the mid 1970s, is reviewed. The rationale for the program's underlying concept, that is, that the arts are basic to learning, communication, self expression and self confidence, is explained. The role of the individual school, the leadership role of the principal, the importance of gaining concensus, and the development and coordination of an AGE program by a project management team are all discussed. Another area dealt with is the organization required to implement an AGE school development program. Issues addressed here include staff development and the utilization of community resources, i.e., the roles and functions of assistant principals, classroom teachers, arts specialists, support personnel, artists in residence, off site facilities, and funding. Finally, methods for integrating the arts into basic school curricula are discussed. A bibliography of selected works on the arts in education is appended. (Author/GC)

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arts in general education: an administrator's manual

Board of Education of the City of New York
Division of Curriculum and Instruction
Office of Curriculum Development and Support

UD020 794

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preface

Purpose This manual is designed to help elementary and secondary school administrators create an Arts in General Education (AGE) Program consistent with the needs of their school community. It offers guidelines for organizational planning, staff and curriculum development, as well as specific processes and suggestions for interdisciplinary arts projects related to the AGE program. Every practice advocated herein has been successfully implemented.

Sections 1 & 2 present the rationale for the Arts in General Education concept and the conditions for its implementation, *i.e.*, the role of the individual school, the leadership role of the principal, the importance of gaining consensus, and the AGE Network coordinated by its "hub," or Project Management Team.

Section 3 deals with the organization required to implement an AGE school development program. The issues discussed are staff development and the utilization of community resources, *i.e.*, the roles and functions of assistant principals, classroom teachers, arts specialists, support personnel, artists-in-residence, off-site facilities and funding.

Section 4 discusses methods for integrating the arts into basic school curricula. The Bibliography contains a list of recommended books, periodicals and films on the arts-in-education.

Although written primarily for administrators, this manual can also be of help to teachers, parents, community groups, even students interested in getting an AGE Program started. As such, it should serve as a companion piece to the *1974-1977 Report on the Arts in General Education*, "All the Arts for All the Children" (available from the Division of Curriculum and Instruction, Board of Education of the City of New York, 131 Livingston Street, Brooklyn, New York).

history of AGE

In the fall of 1973, the Board of Education of the City of New York, collaborating with the John D. Rockefeller (JDR) 3rd Fund, proposed an Arts in General Education (AGE) school development program. Its purpose was to demonstrate the vital role of the arts in the daily classroom experience of all New York City public school students.

Several months of planning and development resulted in the AGE Program, known as "All the Arts for All the Children." It was announced on May 7, 1974, and all the City's public schools were invited to submit proposals. Twelve "demonstration" schools and eighteen "cooperating" schools (representing all grade levels from thirteen community districts and the High School Division) were selected to join the first experimental Network of AGE schools. The Network was to be coordinated by a Project Management Team headed by a Board of Education Project Manager. It was hoped that the experience of these Network schools would demonstrate a model process, or provide a set of guidelines, for other schools and school systems wishing to develop similar arts-in-education programs.

During the first full operational year of AGE, 1975-76, each school began to plan and develop its own AGE Program. Existing school and district budgets were used, while the JDR 3rd Fund provided technical and management assistance together with modest financial support. In addition, public and private sources of support were secured, and advisory committees representing community interest were formed.

Also during that year, nationally prominent educators (*e.g.*, Dr. John Goodlad, Dr. Robert Stake) were brought to New York to discuss with AGE principals and the staff of the Division of Curriculum and Instruction their experiences in schools across the nation. The New York Foundation for the Arts received grants to support artists who would work in AGE schools for short-term and long-term residencies. The JDR 3rd Fund formed the first national AGE Network: the League of Cities for the Arts

Through the League, New York City became linked with urban school districts in Hartford, Little Rock, Minneapolis, Seattle and Winston-Salem for consultation and mutual support. Administrators, principals and teachers could compare notes with their peers in New York and other member cities. At the same time, they could develop demonstrations, based on the original New York AGE model, of how the arts can serve the basic needs of all youngsters.

1976-77 saw the implementation of Title IVC Developers' Grant and the Special Arts Project Grant from the Office of Education/Alliance for Art Education. The Project Management Team could now make available to individual schools a larger variety of art services.

During the 78-79 school year, the program was consolidated in the original demonstration schools and expanded to other schools and districts. Collective ownership policies were established and more of the decision-making was passed to the individual principals. A network of teachers was set up for more

intensive curriculum development, dissemination and planning for total school involvement. The sharing concept went even further to include mini-networks within the districts.

AS the 79-80 school year begins, the AGE program in New York City expects New York State validation under the terms of the Title IVC Grant. With validation, the concept of AGE as exemplified by the New York City program will be exported to other New York State school districts that wish to design and develop programs along similar lines.

Additionally, a case study of the New York City AGE Program will be included in *A Source Book on the Arts in Education* to be published by the JDR 3rd Fund in the fall of 1979. The program will also be featured in a book to be published by McGraw-Hill in the fall of 1980. Both books will be distributed nationally and reach a wide audience.

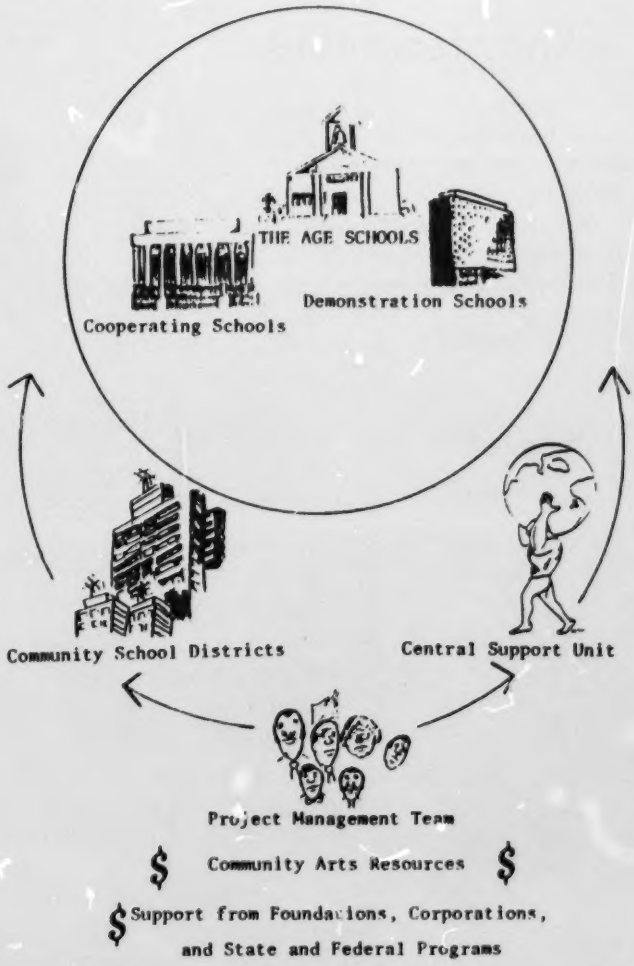

exhibit 1

How AGE Works

acknowledgments

This publication, *Arts in General Education: An Administrator's Manual*, was prepared by the Division of Curriculum and Instruction. It was begun under the aegis of Arnold Webb, former Executive Director, and completed under Charlotte Frank, Acting Executive Director. The members of the Arts in General Education Project Management Team were as follows:

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Two active AGE principals, Mark Shapiro (PS 98) and Tobias (Tev) Sumner (PS 152) wrote the original draft of the manuscript. Initial development of the project was facilitated by Carol Fineberg, original coordinator of the AGE program. The early stages of editing were completed by Eleanor Shea and the final editing and rewriting were done by Marianne David, consultant on special assignment to the Office of Curriculum Development and Support. In the process of organizing the manual, besides Mr. Shapiro and Mr. Sumner, the following gave generously of their time and expertise:

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Talbert Spence	Director of Educational Service, Wave Hill Center for Environmental Studies

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Anita Friedman Lori Kahan	Teachers, Brooklyn Museum with PS 52 (Brooklyn)

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Grace George Alexander-Greene	Unit Director, Art Division of Curriculum and Instruction, Consultant to AGE
Conrad Nunnally	Mechanical art and cover design
Maureen Maguire	Book design, copy editing, and production
Alaire Mitchell	Editorial assistance

foreword

Since 1973 the Board of Education of the City of New York has been working in partnership with the John D. Rockefeller 3rd Fund in planning and developing a joint arts-in-general-education program. The concept that the arts—all of the arts, poetry, music, dance, painting, sculpture, crafts and architecture—can enhance the life and learning of students is universally accepted with enthusiasm. However, making the idea really work is quite another story.

This manual is that story—the story of how a New York City administrator can use the resources of school, staff, community and outside agencies to make the "Arts in General Education" (AGE) dream come true.

Dr. Arnold Webb, the former executive director of the Division of Curriculum and Instruction, took a great personal interest in this program throughout his years in that post. Now in its seventh year, the AGE Program in New York City is a thriving reality for students in 32 schools throughout the metropolis. The purpose of this administrator's manual is to describe the process of cultivating and maintaining an AGE program in a school so that other educators with similar responsibilities will be able to profit from these experiences.

Charlotte Frank,
Executive Director (Acting)
Division of Curriculum and Instruction

AGE is a lot more than putting pretty pictures on the walls. It is making the arts part of the instructional fabric of the school. It can turn a school around and change the entire environment for learning. If you can infuse this kind of spirit and belief in what you're doing into a school as the AGE schools have been able to do, that is more than half the battle. The rest is downhill. That is why there is such a remarkable contrast between AGE schools and comparable schools that draw from the same neighborhood population.

Arnold Webb, *Former Executive Director*
Division of Curriculum and Instruction

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If we can succeed in bringing all the arts to all the children in our city's public schools, we are confident that this will result in a major improvement in the quality of education, as well as in the quality of life of all our citizens. I am convinced that we need the arts if we are to be whole human beings.

John D. Rockefeller 3rd,
President and Founder of the JDR 3rd Fund

1

rationale for an AGE program

objectives

The Arts in General Education (AGE) Program is a long-range school development process designed to bring "All the Arts to All the Children." It rests on the assumption that the arts are basic to learning, communication, self-expression and self-confidence. Therefore, they should be an integral part of every child's education--from kindergarten through high school. It also assumes that the *total* educational program of a school is enhanced when all the arts are integrated into the basic curriculum. Hence the AGE objectives:

- To support and extend existing school arts programs to include all the arts.
- To relate the arts to each other and to academic disciplines.
- To make effective use of the community's arts and cultural resources in and out of school.
- To provide for the special needs of gifted as well as handicapped students.
- To help break down racial and cultural barriers among students.

new approach

In the AGE Program the arts are not isolated subject areas. They are utilized as vehicles for affective and cognitive learning *in connection* with the humanities, science and mathematics. New dimensions reveal new areas of inquiry. For example, by drawing pictures of birds for science class, students observe the characteristics of birds in the process, they *real-ize* a part of their surrounding environment. Botany can be studied through photography. Colonial American history can be better understood in terms of the crafts and music of the time; script writing and dramatization always make history come alive.

rationale

The arts mediate between our inner and our outer reality. They help us assimilate newness. They are problem-solving devices. A small child learns to deal with fear by "playing" doctor or listening to ghost stories. Similarly, through literature, music, dance, as well as the visual and the industrial arts, we can channel intense, often uncontrollable, feelings.

The arts focus experience. They provide release, aesthetic pleasure, excitement, as well as avenues for self-expression. Above all, they bring joy into classroom learning, thus blurring artificial distinctions between work and play.

benefits

Youngsters who become aware of their creative abilities are better able to succeed in a variety of areas. As a result, truancy, suspensions, and vandalism are reduced.

Teachers also benefit from using the arts as educational tools and studies in their own right. They acquire

new capabilities, new approaches to their subject area, new ways of utilizing existing resources. They become better communicators and gain a sense of professional fulfillment. Steeped in a climate of cooperation for general school improvement through the arts, teachers develop closer working relationships with students, school personnel, parents, community artists and organizations.

An arts-oriented school tends to be congenial and attractive. A heightened aesthetic sense helps develop a warm appreciation for differences among people, cultures, styles, in addition to concern with physical environment.

conditions

No school engaged in a comprehensive long-range development effort can work in isolation. It needs the support of other schools, the school district, the community and other local, state and national resources. Therefore, to achieve the objectives of an AGE Program one needs a collaborative action based on certain conditions:

- The individual school must take responsibility for its own growth and development.
- The school's principal must truly be its educational and administrative leader.
- The school's development plan must have the support and involvement of its principal, its staff and school community, as well as the community superintendent and the school board.
- The school must be a part of a *network* of like-minded schools ready to share information, ideas and solutions to common problems and effective practices.
- This network must have a "hub" or central coordinating agency to provide long-term support services to the participating schools, identify and secure resources, and act as liaison between the schools and other agencies and institutions.

participation

Participation in the New York City AGE Program is strictly voluntary. (In fact, formal acceptance of the Program by the staff and parents of the school is one of the conditions for participation.)

Some AGE schools have fine cluster programs or art departments. Others are proud of their open classrooms, their bilingual programs or science departments. In some schools teachers tend to be innovative, while in other schools teachers use more traditional approaches. What matters more than anything else is a willingness to develop a vision of the arts as humanizing elements in education. Certain criteria, however, are highly desirable in a school wishing to embark on an AGE Program.

1 Well-established arts programs.

2 Plans for improving, expanding and integrating existing arts programs into the general curriculum.

3 Plans for interdisciplinary teaching and learning in all curriculum areas.

4 Identification and use of school resources.

5 Identification and use of community resources, especially arts and cultural.

6 Effective school leadership.

7 Staff involvement in school programming, planning and development.

8 District and community awareness of and commitment to the school's development effort.

9 Capability of school and district to implement plans and programs.

types of age schools

Demonstration Schools act as models for schools within their district and for all other schools who wish to replicate the model. These schools receive intensive technical assistance in all areas of program planning and development. They are the first line for leadership training and other staff and curriculum development activities. Principals of demonstration schools do leadership training for their colleagues within the city or in other states.

Cooperating Schools receive less intensive but regular technical assistance and participate in many of the training and planning experiences open to staffs of demonstration schools. However, they do not attend monthly principal Network meetings. Cooperating schools have become demonstration schools in the past. Additional cooperating schools have been added to the AGE Network.

"There exists for us to tap a will and an energy great enough to ensure that the next generation of Americans does not walk to school, and later on to work, blind and deaf to the incredible richness of their lives; to ensure not that every child becomes a Whitman or a Beverly Sills or a Van Cliburn, but that every child is taught to see as well as to count, to learn the value of objects as well as their price, to understand that the process whereby something is created may be as valuable as the product that comes from the creation. And finally, to ensure that every child may master the secret that is at the heart of education, of art and of life itself: to be able to look at an idea that is new and unfamiliar and not be afraid."

Michael Newton, *President*
Associated Council of the Arts,
The Arts Community and their School Systems,
Art in Education Partners, New York
JDR 3rd Fund, 1977

Step into an AGE school and it seems to say, "This is a place where we feel good about what we are doing." It is on the lips of the teachers and the faces of the kids. These schools are definitely not drab and colorless places.

Arnold Webb, *Former Executive Director*
Division of Curriculum and Instruction

2

how AGE works

the school

Schools can make a difference, a constructive, positive difference in the lives of those associated with them, and in turn, the society of which schools are a part.

John Goodlad, Dean
Graduate School of Education
University of California

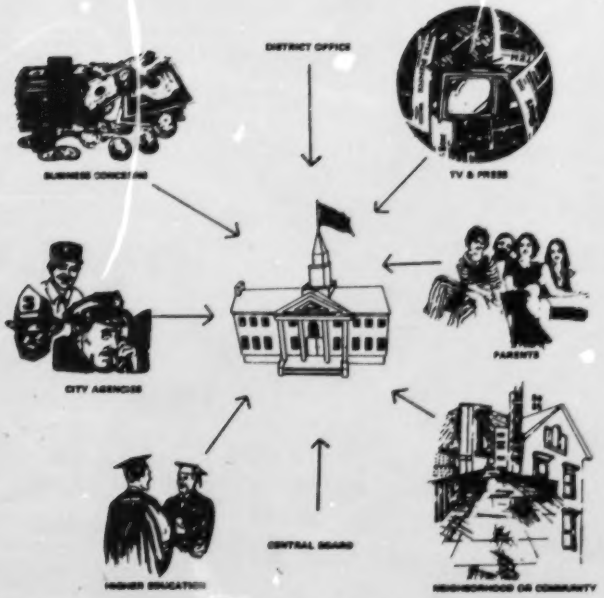


exhibit 2

THE SYNERGISTIC RELATIONSHIP BETWEEN SCHOOL AND COMMUNITY

uniqueness

The school, according to AGE philosophy, is the single most important unit of growth and development in the community. Consequently, every attempt at innovation must come from the individual school.

New York City AGE schools serve the community in which they are located, while using the resources offered by that community. They educate, provide social and welfare services, and serve as cultural centers. At the same time, parents, senior citizens, community artists and other groups give of their skills and provide facilities and support to the school.

Thus, the relationship between school and community is synergistic and mutually beneficial, but different in every case. A school located in an area rich in cultural facilities will tend to stress museum, theatre or opera trips. A rundown old school building may encourage students and faculty to devote considerable time to making its halls and classrooms more attractive. An ethnically varied student body may concentrate on cultural heritage activities.

Each AGE school has a unique point of view—a different focus or mode of implementation peculiar to its own constituency. The concept of integrating the arts in education has a universality, but the process and the product are always unique. It is through this uniqueness that each school contributes to the entire AGE effort.

initiative

Although administered by the Board of Education, the New York City AGE Program is not a "top down"

operation. Each school must establish its own AGE mechanism. To be truly innovative, the school must do so from within, with all its parts working collaboratively. Especially in times of budget constraints, the school must make a conscious effort to discover, rediscover and utilize existing resources. Similarly, it must rely on itself to reach out to the district, the community, the Central Board, and arts resource centers, tapping the minds and resources of all available persons and institutions. A school trying to develop its own comprehensive educational program using the arts may be more likely to secure support from the community superintendent and school board. It can also reach out to other schools of similar orientation, and to the larger community to extend its resources even further. (See Exhibit 2.)

the principal

> The quality of an administrator seems to be the only real difference between the more effective, higher achieving school and the less effective, lower achieving one.
>
> The Klepak Report
> (conducted by the *New York State Education Department Office of Performance Review)*

leadership requirements

In an AGE school the principal is the educational leader.* To develop an entire school along the AGE philosophy, it is essential that the principal:

- Have a *clear educational philosophy* reinforced by action. (Administrators, teachers, students, parents and community members function best where administrative signals are constant.)
- Help formulate *goals* for the school and develop *strategies* to achieve them.
- Help *facilitate* the teacher's quest for professional fulfillment.
- Make *strong decisions*, while allowing all members

*In a large high school or junior high school, however, the principal may designate a representative (*e.g.*, an assistant principal in charge of supervision) who will work closely with the principal. To this representative is assigned the responsibility for on-site leadership, as well as project management.

of the school a share in the decision-making process. (Where the principal serves as a cooperative leader rather than an authoritative figure there is likely to be decision by consensus.)

- Create a *cooperative relationship* between the school and the community, as this is crucial to the success of an AGE school program.
- Work in an *attractive working space.* (An aesthetically deficient office is not a good example for AGE classroom teachers to develop attractive learning spaces.)
- Attend *cultural events* and disseminate information about them to staff, parents and students. (When the opera, ballet, theatre and other artistic events are featured in the news, the principal should be "up to date" in order to stimulate participation in these activities. Often it is the principal who must recruit the artists-in-residence.)
- Have a *personal commitment to the arts.* He/she should already have or acquire insights into the arts in order to assist supervisors and teachers in developing appropriate arts-related activities for students.
- Be *willing to take risks.* The most successful principals are not afraid to make mistakes. They are willing to experiment in order to improve the quality of education.

how age assists principals

Considering all the variables of staff personalities and availability of time and space, an AGE principal cannot know in advance what will work. He has to rely on his own experience and intuition. The AGE school developmental process assists principals in many ways. For example:

1 AGE conducts school Network meetings for principals from different districts. This peer relationship is non-threatening and allows the freedom to explore new methods and ideas, while sharing what has worked and what hasn't.

2 AGE brings principals together with the thinkers, movers and shakers in the arts-in-general-education movement.

3 AGE provides consultants in planning and evaluation techniques, as well as artists in various disciplines, to work with principals and their fellow planners.

building consensus

> *consensus* 1: a group solidarity in sentiment and belief *2a*: general agreement: UNANIMITY *b*: collective opinion
>
> *Webster's English Dictionary*

New programs require strong support systems. A principal wishing to set up an AGE Program needs to build consensus through trusting relationships. Without the consent—periodically renewed—of its participants, the Program cannot function.

The process known as Dialogue—Decision-making—Action—Evaluation (DDAE for short) is a helpful way to develop consensus.*

dialogue

The first step is to create a dialogue with representatives from the various interests groups in the school community, *e.g.*, UFT executive committee members, arts specialists, parents association members, coordinators, district personnel, and community arts organizations.

The purpose of the dialogue is to discuss:

- The value of the AGE approach.
- The results one might seek for students.
- The implications for each interest group.
- The price and payoffs to all concerned.

*The DDAE process was originally suggested by Dr. John I. Goodlad, Dean of the Graduate School of Education, University of California.

For a genuine dialogue to take place people must feel free to speak their minds. This may not be easy to establish, but the dialogue process itself can contribute to such a freedom of expression. If the principal has decided to move the school in a certain direction, he or she should share that goal openly. Hidden agendas usually backfire.

decision-making

Once a dialogue has been established, the principal can then move toward decision-making with the constituent groups. For example, he/she might say "Let's set up a committee to (a) review curriculum materials; (b) identify strengths, talents and interests of staff; and (c) review funding possibilities for artists-in-residence. Let's report back by February 16."

A less effective procedure for decision-making would be: "Let's call all department heads together to create some more dialogue."

action

A lot of action preceded by too little thought can lead to a dead end. Some people are resistant to talk; they call it counterproductive. Others dwell too long on talk and don't move to the action stage. But an exchange of ideas about the consequences of an action can be very productive and, indeed, may determine the quality of the action.

evaluation

When an action has been completed, it is time to look at what has been accomplished. Have we done what we

said we would do? What is the result of the action *so far?* What can we learn from it and what can we use for planning the next steps? The AGE planning group needs to look carefully at what it is promoting or consenting to do. It is at this point that the DDAE cycle begins again! (See Exhibit 3.)

One caution about using this paradigm: it only works when it is emulated by all the participating constituencies. Otherwise, the representatives of the participants will only be talking to themselves!

gaining consensus

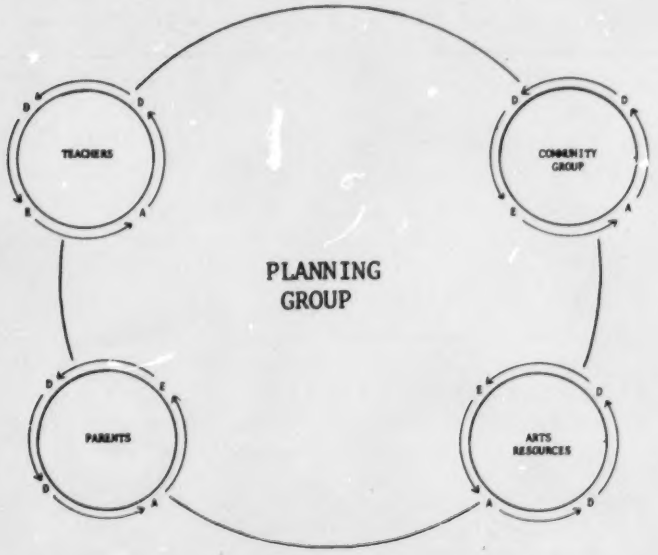
To gain consensus, there are several things a principal can do:

- Consult regularly with the UFT Chapter Chairperson and Executive Committee. The plans and deliberations of the AGE planning committee should be shared with the union representatives, who can be very helpful. It is also important that the AGE Planning committee *include* a union representative.
- Meet with the Parents Executive Committee with the same goals in mind as with the UFT group; share information with them regarding artists-in-residence, upcoming arts events, and the results of children's involvement in the arts; invite them to in-school and out-of-school arts events. One of the immediate rewards of sharing with parents is that they will be alert to the importance of a particular event or experience, and when resources are needed, they will be eager to offer their support.
- Consult regularly with the community (or high school) superintendent so that he/she is aware of progress when the time comes to solicit support from that quarter.
- Invite members of local school board and community, as well as professionals from the district office, to events held at the school as a way of keeping them informed and gaining their support. (Advance notice is important. More invitations have been thrown away because they arrive the day of the event; and then the school wonders why no one from "outside" has come.)
- Encourage a variety of orientation activities for staff as part of the effort to develop consensus, *e.g.,* interschool visitations, attendance at special meetings.
- Consult the local college or university to see whether it can support the program by means of student teachers, current research data, or free consultations with the staff.
- Use other supervisors to convene meetings with staff to discuss the AGE program.

It takes a long time to gain school consensus for launching an Arts-in-General-Education Program. It is best to start with a small core group. Several readiness activities may help to build an AGE constituency among teachers and other staff members. Special events in museums, theatres, galleries and recital halls can be scheduled. Any current issue of *Cue, New Yorker, New York* or the leisure sections of the daily and weekly newspapers will provide fine ideas. Theatre parties at various Off and Off-Off Broadway theatres can be arranged, with after-play discussions with the performers. Finally, the AGE Project Management Team can offer assistance in planning a program of readiness activities.

exhibit 3

The On-going Cycle of Plan and Consent



an example of consensus

In one school, the principal, devoted to the notion that the arts belong in every classroom and that teachers need to be encouraged, convened a small group of teachers, the assistant principal, and the few arts specialists on staff. Together they made plans for school projects with an arts focus. They set forth their goals and objectives, and went about involving other members of the staff. This group became the *de facto* planning group for AGE when it came time to submit a proposal to the Division of Educational Planning and Support. Because they had an ongoing relationship with other parts of the school community, their opinions represented a wide range of interest groups, and they were able to provide the needed consensus.

renewing consensus

Once consensus is gained, it must be periodically reinforced. Strategies for reinforcing consensus may include:

- Instituting the "think-tank" process, whereby parents, faculty and artists get together to think through the various aspects of the AGE Program.
- Processing an annual "memorandum of agreement" in which all goals and objectives are reexamined and reendorsed by the various parties.
- Involving the AGE planning committee in decisions regarding resources for the school and curriculum policies.
- Responding to the feelings and thoughts of the various constituencies within the school.

the network and the "hub"

The AGE model is based on two important assumptions:

1 The arts can provide an ideal vehicle for school growth and development.

2 One way to support this growth effort is through the establishment of a supportive inter-district network served by a "hub" or coordinating agency.

the network

All AGE schools participate officially in networks for sharing and delivering support services. These AGE Networks are composed of peers, *i.e.,* school principals, *or* teachers, *or* arts administrators. The function of the network is to facilitate sharing and provide services to its members through the "hub," in this case the Project Management Team. Resources, expertise, modest financial support and information are made available to the participants.

Demonstration school principals attend monthly meetings which they themselves chair. These are participatory problem-solving sessions where specific strategies for bringing about school growth through the arts are developed. At these meetings, the Project Management Team acts as a resource.

The AGE Principals' Network makes certain demands upon its members. They are asked to:

- Promote the AGE philosophy in their own schools.
- Attend network meetings regularly.
- Share problems and solutions openly.
- Participate in documentation and dissemination activities.
- Interact with the Project Management Team to reach joint decisions on matters of common interest, *e.g.,* new Network members, proposals for new funding, etc.

The AGE Networks are an effective way to make scarce resources go a long way, to provide for educational and administrative discussion, as well as for brainstorming and "blueskying."

hooking up with a network

A district can establish its own Network so long as it adheres to the basic characteristics of networking. This can be done through communication and interaction with the city-wide Network and its Project Management Team.

In one district, a demonstration school principal is convening his own AGE Network. Many other districts are moving in the same direction with the assistance of the demonstration school principal in the district and the Project Management Team. (Since high schools are organized by borough, this does not apply to them.)

the "hub"

All the AGE Networks in New York City function through the "hub," in this case the AGE Project Management Team of the Division of Curriculum and Instruction of the Board of Education.

The "hub" functions as a generator of services and as a feedback mechanism. It identifies individual school needs and finds matching resources. It alerts schools to opportunities for financial support and prepares artists-in-residence for school services. This may include conducting faculty and parent conferences as well as workshops.

The "hub" may further aid in brainstorming with the planning committees. The Project Management Team or the Project Coordinator from the "hub" assists in facilitating the efforts of the school. The Project Manager may also assist a principal in solving an "insurmountable" problem.

Last but not least, the function of the "hub" is to provide a comfortable meeting place for Network members. Serving as a "center," complete with coffee and cake, the "hub" provides a non-judgmental, non-threatening environment for useful interaction.

The principals have referred to their participation in the AGE Network as their greatest source of professional replenishment. It is this that translates to superior education for the students in their school.

Leslie Goldman, *Former Project Coordinator,*
Arts in General Education
Division of Curriculum and Instruction

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how to organize an AGE program

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overview

The organization of an AGE Program involves the orchestration of all available resources. The role of the principal is very much like that of an orchestra conductor. The conductor assembles the musicians, interprets the music, and keeps time. As a result, the violin, the cello, the trombone and all the other instruments play in concert to enrich each others' sounds.

Similarly, the AGE principal must identify and define the various roles and functions. He/she must decide how best to utilize school personnel and materials together with community artists, museums, cultural events and financial resources. In short, the principal must create a comprehensive program wherein all efforts are integrated for maximum effectiveness.

assistant principals (supervision or administration)

To provide structure for program coordination and staff development the AGE principal must look to the assistant principals (and/or supervisors), who represent "middle management" or the link between administration and faculty.

Assistant principals are generally closest to what is going on in each of several classrooms. They can determine which class needs innovation or enrichment, or which is involved in a project that lends itself to an artistic interdisciplinary aproach. They are also equipped to oversee the securing of materials, supplies and space for visiting artists.

To maximize involvement at the middle management level, principals can:

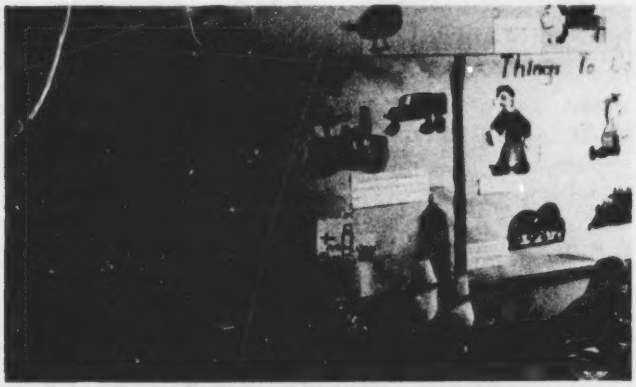
- Schedule regular cabinet meetings to discuss AGE policy and its implementation.
- Encourage an assistant principal to chair the AGE planning team.
- Establish a pattern of decision making and communication among assistant principals and teachers that is flexible enough to deal with the individual teacher's needs, while providing a general structure of mutual support for the supervisors. (Teachers may try to bypass the decision of an assistant principal and deal with the principal. This should be discouraged as a rule.)
- Facilitate the sharing of experiences among supervisors to further the interdisciplinary goals of the school.
- Invite assistant principals to join the principal in attending conferences whenever possible. (It is important to alternate those invited so that each supervisor has equal opportunities to attend conferences and to take responsibility for the school.)
- Appoint an assistant principal to represent the principal at conferences, and mutually determine areas in which he/she can make decisions on behalf of the school.
- Encourage assistant principals to attend cultural events so that they can share insight and information on the arts with teachers and other supervisors.
- Encourage assistant principals to attend workshops, along with teachers, to increase their skills. (If possible, part of the expense can be subsidized as an indication of the principal's support.)
- Provide opportunities for assistant principals to conduct workshops with teachers.
- Arrange for assistant principals to visit other AGE schools and share their observations.
- Encourage interested assistant principals to apply for principalships. This will prompt leadership roles within the school and further disseminate the AGE concept.

useful practices for staff development

The principal together with the assistant principals and supervisors can help create excitement and enthusiasm for the AGE Program among faculty. For example, the principal can:

- Help make staff development sessions as comfortable as possible for all participants. Soft furniture, informally arranged, together with coffee and cake can make a difference.
- Work with the biological clock, not against it. Teachers need a short break after the day's activities before they can begin again.
- Schedule a member of the administration to view and plan teacher training. In this way the administration can be in touch and up to date.
- Compensate or in other ways recognize teachers for their extra efforts wherever possible. (Taking a teacher out to lunch, giving a teacher a new responsibility are ways of giving private and public recognition.)

- Encourage administrators to participate in any training they ask of teachers in order to promote a cooperative atmosphere.
- Encourage teachers in every way possible to participate in cultural events. This may be done through arrangements with cooperating institutions, a block of tickets for the faculty, a bulletin board of artistic events, or faculty memos.
- Identify the individual talents of staff members and encourage them to share their strengths with colleagues and with children. (Furnishing a vacant room for the teacher interested in dance or a potter's



wheel to the instructor studying ceramics are only two examples of encouragement.)
- Indicate support if a teacher is interested in attending a seminar or workshop to further the school's goals.
- Make most staff training experiences voluntary and build on the excitement generated.
- Plan conferences and training on days most convenient for teachers. It is wise to inform faculty members well in advance of the meetings and remind them as often as needed.
- Take teachers to AGE-related conferences and meetings. This will give them an opportunity to observe the principal grappling with problems in another sphere. It also is a concrete way of showing support for them—a move which will do much to create grass roots support for the principal's AGE goals.

- Plan hands-on workshops after school hours and intellectual sharing sessions on conference days, weekends or school holidays. A workshop on puppetry or slide making has a greater chance of impressing staff after a day's classes than does a seminar on child development.
- Remember that most staff development is accomplished informally—through conversation, the suggestion of an article or book, the sharing of ideas.

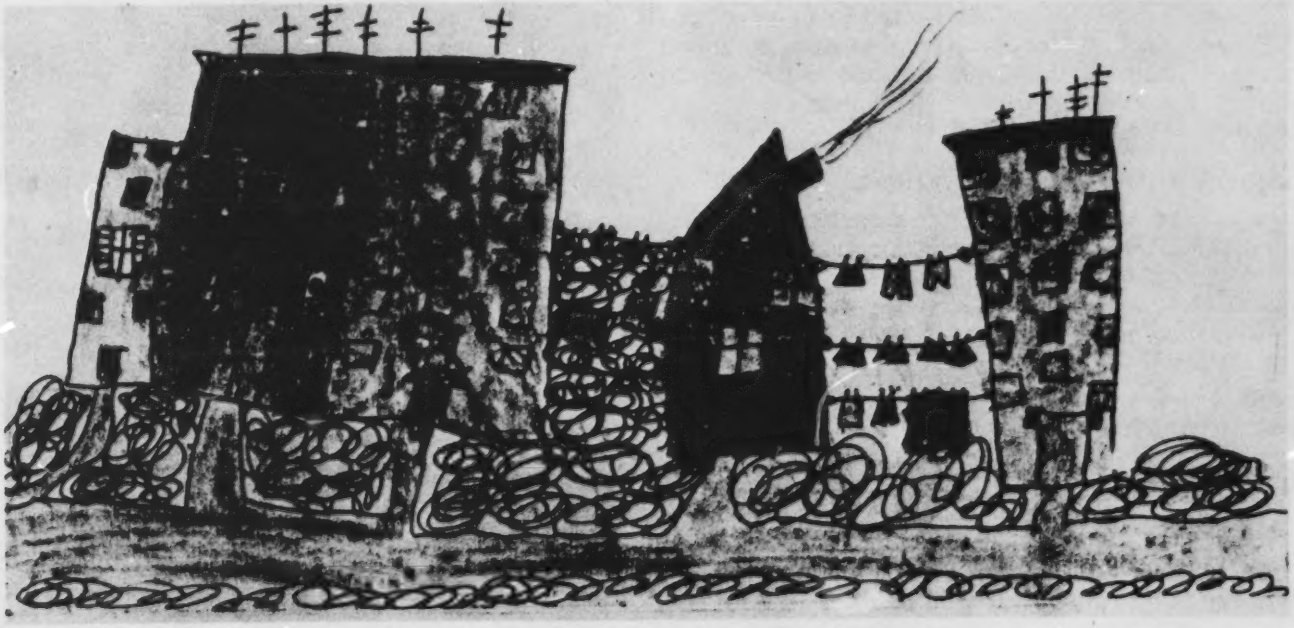
role of the classroom teacher

> Those who are responsible or held accountable for results must be involved in the organization of circumstances that produce them; they must have a stake in the action.
>
> Jane Remer, JDR 3rd Fund

The classroom teacher is crucial to the success of an AGE Program. It is the classroom teachers who are the real day-to-day Program designers; it is they who plan, implement and show results. Besides having close contact with students, classroom teachers represent the largest body of personnel in the school. They must therefore be involved in the AGE planning and organization process from the beginning. In addition, they must be given opportunities to experiment with various art forms and the creative process in general. The deeper their understanding of the arts, the stronger will be their support for the arts-in-education concept.

age steering committee

To set up an AGE Program, a principal needs the support and cooperation of at least a small but strong nucleus of arts-oriented teachers. From this group an



AGE steering committee can be formed to include arts specialists (cluster teachers), support personnel, parents, and where possible, students. The principal or assistant principal in charge of the AGE Program should chair the committee. In this way the classroom teacher, placed in a key advisory position from the outset, has a vested interest in the Program's success.

uft chapter

Without the support of the local UFT chapter, a school AGE Program is very difficult to implement. Therefore, a formal agreement of participation might be set up. (See Exhibit 4.) The UFT Chapter Chairperson or his/her rrepresentative should be included in the AGE Steering Committee at the outset, and invited to all meetings. Particular care should be taken to assure union representatives that the monies allocated for artists-in-residence come from sources other than those budgeted for teachers.

liaison with arts specialists

To make the AGE Program work, classroom teachers must pick up on all arts-related opportunities. In the elementary school arts specialists (cluster teachers) can help classroom teachers use the arts to illustrate concepts, upgrade skills, and generally enrich the curriculum.

Such liaisons should be encouraged by the supervisor, who can suggest that two teachers work together to help one another, or simply to share common interests. A teacher needing help with music can observe the music specialist at work or be designated a core teacher with a musician-in-residence. An assistant principal may be able to give demonstration lessons to help upgrade teaching skills.

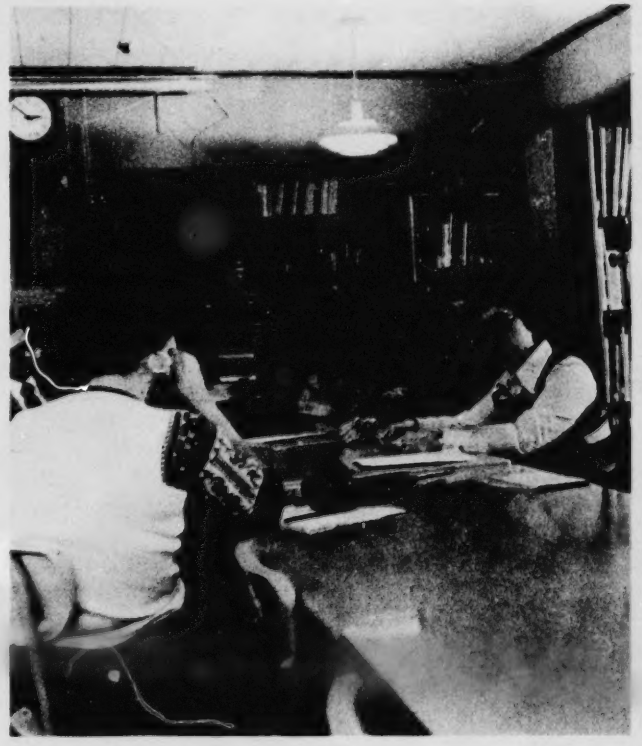
Another necessary liaison is that between teachers and artists-in-residence. Together they can discuss outcomes and evolve plans, with the arts specialist acting as interpreter and the administration providing support. More significantly, the artists-in-residence can provide teachers with information, insight, and excitement. There is nothing like a memorable artistic

experience (such as a Metropolitan Opera singer performing for a few classes) to bring teacher and students closer together, and thus enhance instruction.

what principals can do to facilitate teacher interaction

Peer group experiences are perhaps the most worthwhile in terms of professional development. Experience shows that when teachers visit one another within the school or in other schools, they return more convinced of the value of their own program. To free teachers for intervisitations, principals can:

- Schedule an assembly and release half the teachers for arts-oriented activities, while the others supervise the children. (One must remember to do the same for the other half of the teachers.)
- Schedule an assembly run by an assistant principal and school aides while the teachers are released.
- Schedule three classes in elementary schools for physical education and release one teacher while the other two supervise. (Arrangements must be made in advance so that the large group lesson is appropriate to maturity levels.)
- Have an assistant principal or an out-of-classroom teacher, such as a bilingual coordinator, cover a class while the teacher is released. (This provides a new experience for the children.)
- Have a cluster teacher cover a classroom teacher on occasions when there is administrative time within the program.
- Release a classroom teacher by using a per diem substitute's administrative period.
- Schedule conferences and visits instead of monthly after school grade and faculty conferences.
- In conjunction with the District Office, secure per diem substitute days for the release of faculty. (Teachers may appreciate such efforts and willingly give of their time during preparation periods, lunch hour, before and after school hours to further the program.)



role of the arts specialists

In New York City AGE Schools there are two distinctly different categories of teachers operating under the label of "arts specialists."

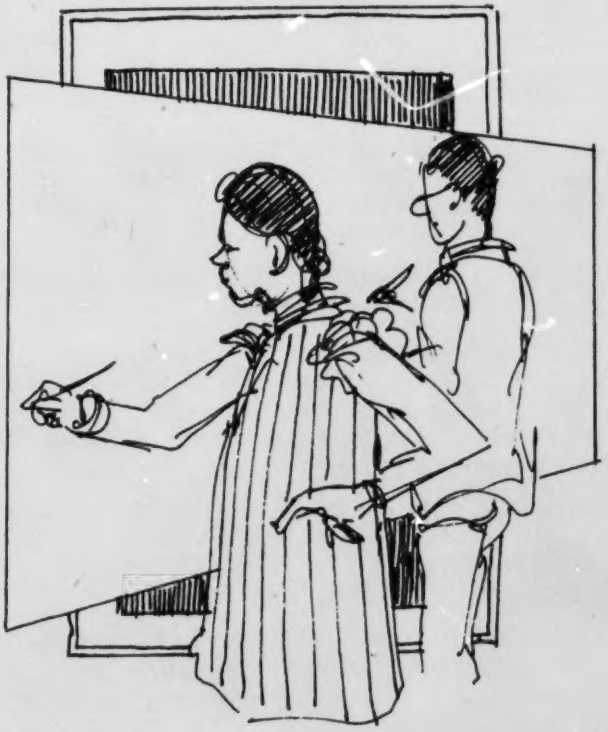
elementary school

The teachers' contract provides preparation periods for elementary school teachers. To fill these preparation periods many principals have sought out persons with special arts skills. Other principals have assigned talented staff members to these new cluster positions. In either case, elementary school organizations now assign teachers with a particular specialty to a class twice a week.

How is such a teacher selected? Administrators must keep in mind contractual obligations. Since the cluster position falls into the general OTP (Other Teaching Position) category, it is covered by the UFT contract. The contract states in part: "Where applicants within the school are equally qualified, the selection will be made on the basis of seniority in the school." Seniority is the compelling factor. Elegibility must thus be carefully established, with specific qualifications—such as years of experience teaching the discipline, plus related outside experiences—built into the requirements. If no staff member is interested or qualified for the position, it is permissible to go beyond the present staff to find a qualified candidate. A word of caution however: going beyond the staff can lower faculty morale.

secondary school

In secondary schools, including intermediate, junior and senior high schools, the situation is quite different. Here licensed personnel, drawn from examination lists in each specialty, conduct classes in the visual arts, orchestral and choral music, speech and drama, and dance and movement education. They are supervised



by licensed assistant principals through a strict procedure combining pedagogic expertise and subject area specialization.

pivotal role

The arts specialist can be the link between the arts and the general school curriculum in any AGE Program—whether in elementary or secondary school. For both faculty and administration, the arts specialist is a natural resource. If a classroom teacher wants to incorporate dance into a class activity, the movement specialist can offer advice and training. Similarly, if the administrator is trying to decide among various dance companies for a residency, the knowledge and advice of the movement specialist can be tapped.

In general the arts specialists can assure that experiences in the arts are appropriate to the maturity level of students. They can show classroom teachers how particular art forms can be connected with the study of language, science, mathematics or social studies. They can provide training workshops and conferences for staff. In addition they can help plan an artist's residency.

The arts specialists can interpret the needs of children, teachers and school to the artists. At the same time, they can assist the artist directly in classes, performances, workshops and culminating activities. Since artists are in residence for a fixed period of time, it is the arts specialist who must extend the effect of the residency via up-graded skills and in-house workshops. More importantly, perhaps, the arts specialist can help determine how a particular art form can be implemented both in its own terms and in terms of the curriculum.

the role of support personnel

The successful principal involves all segments of the school community in the AGE Program. lunchroom workers, secretaries, paraprofessionals, custodial employees, school aides, security guards.

Additionally, in an arts-oriented program murals need to be hung, rooms need to be painted, hallways need to be redesigned. All these need custodial support.

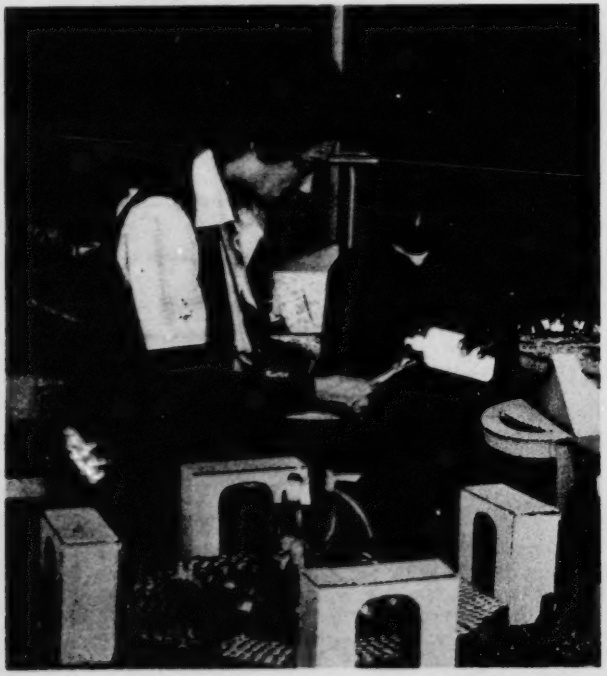
The principal should interview support persons early in the school year to determine their arts skills and their willingness to share these skills. Whenever possible all personnel should be invited to special performances or to see artists-in-residence at work. This practice makes the school people aware of the AGE program. It allows them some respite from their workday chores. It also bolsters morale and provides positive role models for children in terms of proper audience skills.

artists-in-residence

Artists-in-residence are in an important component of a school's AGE Program. They stimulate interest in the arts, while serving as role models. Their multiple functions include:

*The formal term "Artists-in-Schools" is used by the National Endowment for the Arts for a special program which it funds nationally. This program requires local matching funds. For further information about the New York State Artists-in-Schools Program, administrators may contact Ted Berger at the New York Foundation for the Arts, 60 East 42nd Street, New York, New York, 10017.

- Training teachers to be more effective communicators.
- Sharing some of their professional joys and frustrations.
- Teaching art skills to students and teachers.
- Energizing the staff through shared interests.
- Identifying talented students in order to help them develop their talents.
- Developing arts workshops.



- Assisting teachers in integrating the arts with academic subjects.
- Performing (as soloists and in ensembles), painting a mural, sewing a quilt, making a mobile.

Artists-in-residence are consultants who have special skills to offer and are generally available for a brief period of time. The schedule of the residency can vary—once a week, regularly for a period of a month, a semester or a year. It is negotiable in advance and based on the school's needs and the artists' talents. Whatever the arrangement, a wide variety of programs can ensue from artists-in-residence: lecture demonstrations, one-time performances, long-term teaching residencies, project residencies (such as mural projects, collaborative sculpture, etc.), teacher-parent workshops, or combinations of all the above.

planning for residencies

Planners for the residency should include: the principal, the in-school coordinator or the assistant principal responsible for the supervision of the particular residency, a teacher-coordinator, a member of the AGE steering committee, the arts specialist working in the same field as the artist (a movement specialist with a dance company, an art teacher with a painter) and, of course, the artist. This is the opportunity to discuss and negotiate mutual expectations. What do the principal, the teacher, and the artist see as the outcome of the residency? Who will be the chief trouble-shooter when problems arise? What are the working hours and places? What kinds of activities are expected? If there is more than one artist, how will they be dispersed during the workday? Does the artist

need a dressing room? Will the artist clock in? At the first planning conference future meetings may be scheduled to review at midpoint the artist's work in the school. It may also be useful to schedule daily teacher-artist feedback sessions for on-the-spot modifications. Since the residency is of short duration, problems must be dealt with rapidly.

types of residencies

A residency can consist of an entire company of artists whose services will reach everyone in the school. Or it can consist of an individual artist working with a limited number of classes. Another type of residency is the multi-media arts team, in which artists of various disciplines and ethnicities work together to try to reduce the negative effects of minority group isolation in students.

The team can consist of four people: a musician, a visual artist, a dancer and a poet. It is necessary to determine whether the artists will work as individuals and how many classes will be involved. Each artist may work with one class at different times. Or, all four artists, in groups of two, three or four, may work with one class at a time. Another possibility is for all four classes *with their teachers* to join the artist team for one common experience.

A well-integrated team working with a group of cooperative teachers can produce exciting results. But the advantage of such a multi-media approach must be weighed against the more traditional focus on one art form represented by an individual artist or an entire company.

The more artists in a school at one time the more appropriate is Murphy's Law: "If anything can go wrong, it will." Temperament, tardiness, and talent sometimes combine to create problems. But planning and on-going communication can do much to make a team residency a peak experience for all concerned.

expectations for residencies

Expectations and anticipated outcomes about the residency may vary; hence the importance of using the planning sessions to clarify goals. The artist is not to be used as a substitute for the teacher. Each should be encouraged to do what he/she does best.

The artist demonstrates creative skills in a particular medium and shares feelings about his/her environment as an artist. The teacher makes the connections between the artist's work in the classroom and the curriculum. If connections are made naturally by the artist, fine! But it should not be forced.

Mutual expectations must be spelled out. Will the teacher participate in the movement class? Will the artist be expected to actually teach a whole class how to weave? Will the teacher expect a "culminating activity"? Or will he/she be satisfied with a "motivational" exercise, wherein students gain a sense of their own possibilities as performers, painters or appreciators of works of art?

selection of teachers

Selecting the right teachers for the right artists depends on how well the principal knows the special

interests and skills of his staff as well as the talent and temperament of the guest artist. The good administrator will have kept his "ear-to-the-ground" to know just which teachers are interested in modern dance or weaving or interior design or photography or oil painting.

The cooperative working relationship between the teacher and the artist can be profitable for all concerned. For example, a dancer might work with a beginner's class, introducing the world of dance to children; or the dancer might take a class which has already had some background with their teacher and extend the concepts already begun.

use of artists' time

The time the artists spend in the classroom should be left to the discretion of the principal in consultation with the teachers. Specific skills should be shared so that there is a definite, identifiable outcome to the residency. A brief dance program put on by a class can be an appropriate "culminating activity." Similarly, a visual artist may work on a class mural or sculpture. Performing artists may help a class present a play or concert.

The balance of the artist's time may be spent in working with the adult community. Teachers may be trained in the techniques of the particular artist so that they can work with the artist in the classroom. Workshops for the teachers and art specialists can be expanded to include all staff members, paraprofesionals and school aides, as well as parents. In fact, workshops for parents are a good idea. The more knowledge parents have about the residency, the more supportive they will be.

responsibility of supervisors

It is the responsibility of supervisors to make sure that the established residency schedule is working. If difficulties arise the supervisor must seek rapid and effective solutions. If the difficulties are overwhelming, he/she should terminate the residency. The essential role of the supervisor is to see a particular residency in terms of the entire arts-in-education program in the school. This enables the supervisor to modify and expand the original plans, and to insure that the benefits of the residency continue after the artist's departure.

problems—how to solve them

Often even the best plans go astray. What can one do, for example, with the artist who is perpetually late? Or with the artist who does not get along with the assigned teacher? What about the artist who does not feel appreciated? Or the teacher who feels slighted or overshadowed by the guest artist?

Most problems can be prevented if the planning stage takes them into account. If an artist is late, children are disappointed and teachers are rightfully furious! This should be spelled out for the artist before the residency begins and regularly reinforced during the residency. If the dedication and work of an artist are below par, this defeats the very purpose of the residency, besides endangering the funding for future artists.

Whenever artist and teacher cannot make it as a team, the artist should be assigned to another teacher. To make artists feel appreciated, the principal can do several simple but effective things; announce their

arrival on the public address system; have a little coffee hour or reception in the school library; and alert the media. Also, a thank you letter to the artists and their sponsors, at the end of the residency, is always welcome.

maximizing a residency

In planning a residency, artists' ideas can be very useful. There is no need, of course, to accept projects that are contrary to the well-being of staff or children. But to the extent that the artists' ideas can be implemented, they should. At worst, the idea will not work. At best, they will introduce a new, exciting and successful way to reach children.

Frequently, schools insist on a lasting symbol of the artists residency—a mural, a banner, a play or musical event. This need for a product can outweigh the importance of the creative process. Yet a creative process without a product is like blackboard without chalk. Youngsters need images of beauty fo which they can aspire, so that they can move from the doodle phase to a more complex form of art. Therefore the principal should help the artist and the teacher achieve a balance between process and product.

the artist's legacy to the school

Upon completion of a residency, certain results may be observable: children who are very excited about an art form and have developed competencies in it, a product or culminating activity. Most important, a group of teachers whose own abilities and interests in the arts have been stimulated.

A good experience with an artist-in-residence makes it that much easier for other artists to be successful and comfortable in the school. The artists may be volunteers from the community or professionals recruited through the New York State Arts Council. They may be subsidized by federal or state money, or paid as consultants.

One thing is sure: a principal who makes good use of artists-in-residence will have the appreciation of the parents, students, teachers, and local comunity, as well as the artists themselves.

off-site facilities

Museums, botanical gardens, theatres, concert halls and other cultural facilities are excellent teaching environments to complement the classroom. By visiting a museum, students can become aware of new career choices (*i.e.*, curator, taxidermist, security officer, artist). They can prepare questions to ask museum staff members and later share the responses with the class. As part of a larger audience, at Lincoln Center for example, they can learn listening skills and proper audience behavior.

Every excursion should have a variety of learning goals and applications within the school curriculum. It should yield information, stimulate inquiry and inspire creative writing, role playing, design and other activities. To help maximize the benefits of these excursions, the principal should encourage teachers to:

- Invite parents on school excursions. (Not only will parents help supervise the children, they will also act as allies for achieveing the school's goal.)
- Plan "before" and "after" as well as follow-up activities for their students.
- Plan ahead to secure reduced group rates, package deals or even to make offers to cultural agencies.

Administrative wheels should be oiled so that details like permission slips, bus schedules, train passes do not interfere with the teacher's design to extend classroom learning. Additionally, to extend and consolidate community relationships, principals can become involved in long-range, mutually beneficial activities of off-site facilities, especially those located near the school. One way to do this is to write letters of support for their funding proposals. Another way is to design joint activities to continue after the AGE activity is concluded—and to involve parents, teachers, student teachers, student-apprentices and other community groups.

community interactions

In addition to tapping and organizing the *school's* resources, the AGE principal should identify and utilize *community* resources creatively. Every effort should be made to reach out to cultural groups, institutions, the District Office, other schools, and above all, parents, since there is a coincidence of interests. Principals may wish to:

- Meet regularly with the executive board of the PTA to reassure parents that the 3 R's have their place in the AGE Program, as well as to keep the PTA informed of which artists are in the school.
- Encourage parents and community artists to participate in the arts-related activities with children and allow them to use space in exchange for this sharing.
- Have the school physically reflect an integrated arts curriculum in hallways, rooms, and if possible, the exterior of the building.
- Revitalize their methods and ideas whenever possible by attending professional conferences or meeting with principals who are pursuing the same goals. This will help bolster the principal's confidence and rededicate his/her committment. (Ideally, the best group is one comprised of principals from different districts, different levels, and even different cities. The atmosphere is far less guarded.)
- Share with the superintendent and the school board on a regular basis. (Better to make the appointment than wait to be asked.)
- Make the district personnel officer aware of the AGE Program so when prospective teachers apply for a job, those with particular talents may be channeled to the school. Principals can do the same with other principals in the district.
- Apply for district, city, and federally funded programs which seek to further the philosophical goals of an AGE approach. Even if a program sounds far afield, it can bend so as to be compatible with a school's philosophy.
- Support local community groups looking for free or inexpensive places to perform. This will reinforce the school's identification with the arts, and the principal may be able to integrate their services into the overall program.
- Be responsive to cultural groups seeking consultation about educational programs. If their proposals are funded, chances are they will reciprocate and the school will benefit.
- Raise discretionary funds wherever possible to permit you flexibility. (Candy sales, picture moneys, admission fees to dances are ways to do this.)
- Attend meetings personally wherever possible. Many decisions have to be made on the spot and require the principal's perspective and *imprimatur*.

community resources currently working with age schools

AV Training Center
American Crafts Council
American Federation of Musicians
Artists and Writers Collaborative
Arts, Inc.
Arts Media Equipment Center
Avon Corporation

Bank Street College
Bergen Beach Civic Assoc.
Bicentennial Corporation
Bloomingdale House of Music
Brooklyn Academy of Music
Brooklyn Arts & Cultural Assoc.
Brooklyn College
Brooklyn Museum
Brooklyn Philharmonic
Bronx Community College
Bronx Council on the Arts

CABL-TV
Celanese Corporation
Center for Understanding Media
Chamber of Commerce
Children's Art Carnival
City College
City College Workshop for Open Education
Cloisters (Branch of Metropolitan Museum)
Community Environments
Community Planning Boards
Community Service Society

Dyckman House

Educational Alliance
Equitable Life
Esperanza

Flatbush Chamber of Commerce
Floating Foundation of Photography
Fordham University
Fort Washington Senior Citizens

G.A.M.E.
Georgetown Civic Association
Gimbel's, 86th Street
Goddard Riverside Community Center
Gouverneur Hospital

Hamilton Grange
Henry St. Settlement House
Heights Inwood Press
Hunter College

Inwood Environmental Project
Inwood Park

Jazz Interactions
Jay H. Wright Senior Citizens Home
Jewish Board of Family and Children's Services
Jewish Memorial Hospital
Jewish War Veterans
Julliard School of Music

Kodaly Music System

Lenox Hill Neighborhood House
Lincoln Center

Magus Community Arts Program
Manhattan College
Manhattan College of Music
Marble Hill Neighborhood Association
Metropolitan Hospital
Metropolitan Museum of Art

Mill Basin Civic Association
Mount St. Vincent, College of
Morris Jumel Mansion
Museum of the American Indian
Museums Collaborative
Museum of Modern Art
Museum of Natural History

National Institute of Arts & Letters
Neighborhood Action Program
New York Bank for Savings
New York City Fire Department
New York City Housing Administration
New York City Parks, Recreation and Cultural Affairs Department
NYC Police Dept. (Local Precincts)
New York Hospital
New York Public Library
New York State Council on the Arts
New York University

Office of Neighborhood Government
Orff Music System

Pace University
Perriwinkle Productions
Poets in Residence Program
Puerto Rican Cultural Association

Queens College

Richmondtown Restoration

St. John's University
Soundview Mental Health Clinic
Staten Island Zoo
S.P.U.R.
Symphony of the New World

in new york city

Teachers College (Columbia)
Teachers & Writers Collaborative
Tenth Street Boy's Club
Third Street Music School
Throgg's Neck Soundview Community Service Agency
Town of Flatbush Civic and Cultural Association
T.R.E.E.

Upper West Side Mental Health Clinic
Upper Manhattan Arts Cooperative
Urban Coalition

Vacation Day Camp Program,

Washington Headquarters Assoc.
Wave Hill Center for Environmental Studies
West Side Alliance
Western Electric

Young Audience
Young Filmmakers
Yorkville Youth Council

exhibit 4

Memorandum of Agreement Between School and Management Team

Memorandum of Agreement: Arts in General Education (AGE) Demonstration Schools

TO: AGE Project Management Team

FROM: _____
Principal School

Date:

Because our school is dedicated to the ideal of "All the Arts for All the Children," we are prepared to make the following commitments as demonstration sites for the Arts in General Education (AGE) program, a joint venture between the Board of Education and the JDR 3rd Fund:

1. Regular attendance at monthly AGE Principals meetings, generally to be held on the second Tuesday of each month.
2. Participation in one or more task forces such as the Principal's Manual, staff development, secondary or elementary curriculum development, dissemination.
3. Participation in documentation efforts including, but not limited to, the Title IV-C Developer grant, newsletters, conferences and festivals.
4. Establishment and maintenance of an in-school planning and assessment committee on AGE (which may include members from the faculty, parent body and administration as well as community arts organizations, and, where appropriate, selected students).
5. Utilization of community arts organizations and individual artists on an on-going integrated basis.
6. Provision of special arts-related opportunities for those children with special needs, such as the handicapped, the gifted and talented and the culturally isolated.

Approved:

Division of Curriculum and Instruction	Superintendent, District or Borough
Principal, School	President, Community School Board
Program Coordinator, AGE	President, Parents Association
Director, JDR 3rd Fund	UFT, Chapter Chairperson

financing an age program

sources of money, ways to apply for it, and ways to spend it

Most educators, when told about a new program, wisely ask the bottom line question: "That's all fine, but what will it cost? And where will I get the money?" Less than $3,000 per year can provide the necessary additional support for an AGE Program.

ready cash

To acquire the services of arts organizations, artists-in-residence and the like, a school must have some ready cash. This, however, can buy more than its face value.

Most arts organizations are funded so as to encourage the dividing of the financial responsibility for school programs between the organization and the school.* So, while it costs $10,000 to fund a three month theater-in-the-school residency, the school may be asked to put up a mere fraction of that price, say $1,500. Now $1,500 may look like a lot of money to a school, but it is not much to a performing arts organization. Similarly, a music group may charge $800 for a performance, out of a total cost of several times that amount. A Parents Association, asked to offset such an expense, needs to know why a concert lasting only one hour costs so much. It is, therefore, important to understand that in actuality six or seven musicians must be paid for that performance, besides the transportation and maintenance of audio equipment and instruments.

sources of financial support

Principals looking for funding should first look at whatever funding and services are readily available, and then see what is available under those rubrics. In particular, they should examine closely the Gifted and Talented, Ethnic Heritage, Special Education, Career Education and Bilingual programs. Each has countless possibilities for funding arts-related activities *and,* in some cases, personnel. Even funds that are seemingly unrelated to the arts may be found to apply to an AGE Program.

*An arts resource group may get its own funding from corporations or government agencies. It may then look to the AGE school as an ideal arena in which to provide its services—especially since the group will be viewed as part of a comprehensive plan for school development through the arts.

The New York Urban Coalition* publishes a directory of sources of federal and private money. It is often used by proposal writers to find out what is available and who is responsible for doling out the dollars. Information on arts-in-education funding is also available from the following organizations:

- Alliance for Arts Education
- American Council for the Arts
- Creative Arts Public Service (CAPS)
- Department of Cultural Affairs
- Comprehensive Education and Training Act (CETA)
- local art councils

The following list includes a number of sources and ideas that may be pursued for contributions to an AGE Program:

- **Parents Association:** outright gifts, as well as assistance in running fund-raising events like cake, plant, and craft sales.
- **District Office:** regular federal, state and local government funds; discretionary funds for consultant services, conference fees, artist residencies.
- **Performances** by students as fund-raising events.
- **Solicitation** of advertisements for school publications including performance "playbills" and the like.
- **Grants** from private foundations, corporations, banks, local businesses, federal, state and local agencies.
- **AGE Project Management Team:** through joint proposals, special arrangements with arts organizations.

*_Options in Education_ 1270 Sixth Ave., New York City 10020

some examples of in-kind support

- Free consultant and coordinating services
- The loan of audiovisual equipment
- Free materials from publishers
- Community volunteer fund-raising

the match game

With just a bit of ingenuity, an AGE principal can convert an idea into money. The secret is called "The Match Game."

A number of government agencies and private foundations offer small amounts of money to support the arts-in-education. The National Endowment for the Arts (NEA) New York State Artists in Schools Programs, for example, require a match to secure the services of a visiting artist. The artist may charge $4,800 for half a year's residency; NEA will pay $2,400, and the participating school and the district will put up the other $2,400. If a school administrator presents this idea to the district or the parents association saying, "For $2,400 we can get $4,800 worth of service," it may be seen as an opportunity to provide a special experience for children.

AGE principals have begun to apply the lessons learned from NEA to their own fund-raising endeavors. Principal "A" hearing that his teachers needed $500 worth of materials for a mural project, went to his local bank for a grant. Upon receiving the grant, he approached the New York Foundation for the Arts and said, "We have $400 for art supplies; can you provide us with a muralist to assist our teachers in this project?" The foundation said, "Yes, but it will cost $80 per day." The principal, figuring that 10 days at $80 would cost $800, went to New York Community Trust and requested the "match" of $400.00.

a typical budget

Artists-in-residence at $80 per day	$800.00
"Think-tank" refreshments and resource materials	$500.00
Substitute teacher days for release time ($60/day)	$600.00
In-school performance	$800.00
Theatre tickets (at $1.50 each*)	$300.00
	$3,000.00

This is a frugal budget, but with it a principal is able to do the following:

- Hire a muralist to work with teacher and student on a thematic mural.
- Arrange for an artist residency (matched by their funds).
- Present a first-rate performance in the auditorium.

*Vouchers for use at Off-Broadway and Off-Off-Broadway dance and theatrical productions are available to students, teachers, and certain community members for $1.50 each. For applications, write Theatre Development Fund, 1501 Broadway, New York, New York.

- Release up to ten teachers for a part of the day to do any of a variety of necessary activities—observe an artist or a colleague; plan or attend meetings; do research; or take a class trip and be covered for it;† or
- Set up other special arts-related activities (rehearsals, set construction, demonstrations, etc.)
- Enable classes and/or teachers to attend a culturally significant event—such as a play, concert or museum show.

proposal writing

The more money requested, the thicker the proposal should be! Requests for funding large or small, must include at least the following:

†Junior and senior high schools please take note.

1 Justification
2 Objectives
3 Procedures
4 Evaluation
5 Budget

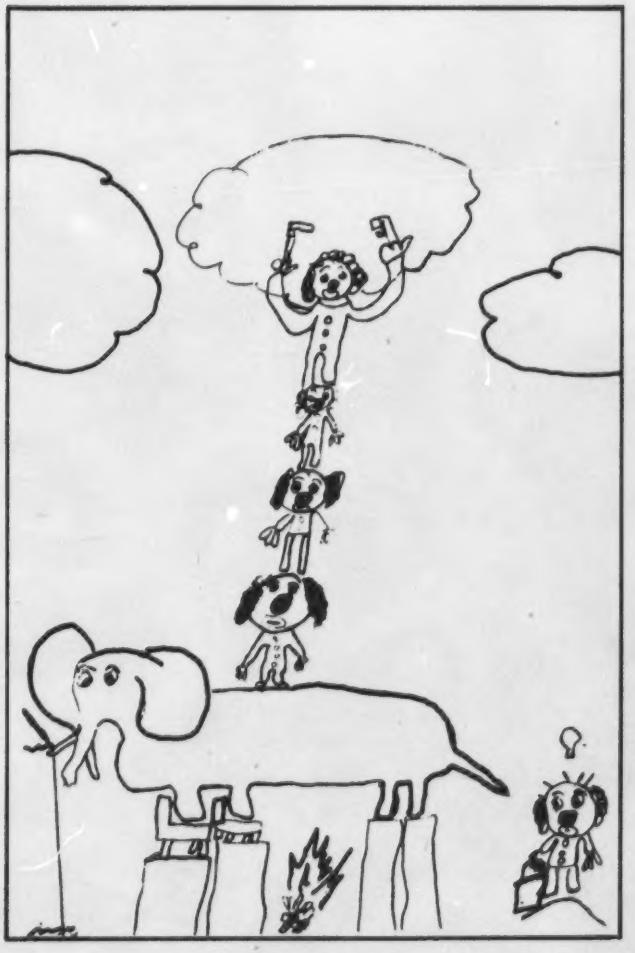
As the concept of schooling is expanded to include outside resources, ties are strengthened for the future. Cultural agencies who receive grants to work with schools tend to turn to those institutions with whom they have worked successfully in the past. Joint proposal writing is another benefit which may accrue as the result of this partnership.*

*For proposal writers wishing to do research, The Foundation Center, 888 Seventh Avenue, New York 10019 is an invaluable resource.

The most challenging aspect of the AGE Program is the actual integration of the arts into the school curriculum. It involves the ingenuity of all participants, the orchestration of all available school and community resources, and the application of the principles of dance, music, painting, print making, architecture, and film to the humanities, science, and mathematics.

A number of New York City AGE schools have produced exciting interdisciplinary projects. They have also found ways to deal with scheduling problems, inadequate facilities, compartmentalization, and other difficulties.

This section offers suggestions and examples of planning techniques and interdisciplinary approaches. They can serve future AGE principals as springboards for new ideas.



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how to plan and develop an age curriculum

39

planning

A program is as good as the planning that goes into it. To that end the AGE principal must set aside time to insure that the pre-planning is effective.

Finding planning time for assistant principals, artists and other non-classroom personnel is not hard. The problem is relieving classroom teachers for planning during the day. A few suggestions may help:

- Cover the teacher for a period on a "pay-back" basis.
- Using District funds or a modest incentive grant, hire a per diem sub for a day to relieve at least two teachers (one in A.M., one in P.M.).
- In secondary schools, block in administrative assignments as planning time for the AGE committee.
- Use monthly faculty conferences as planning or at least report-back time. Use conferences to get reactions from total staff to the program.
- Try to get a subsidy (a State Education Department minigrant or small grant from a private foundation or an incentive grant from the Division of Curriculum and Instruction) for a "retreat"—using a New York City facility such as Gateway or Wave Hill. Money could be used to pay consultants and supply food and amenities.

Whether they are "think tanks," retreats or faculty conferences, all planning sessions should be considered "open." Minutes should be circulated periodically. Above all, planners should remember to check back with their constituents for any major decision.

I want to draw
a beautiful picture
I want to draw a beautiful picture on life's blackboard.
I want the colors to be
Bright and dashing and full of life,
But.
I pick up the chalk
And it squeaks
So loud
It scares me!

problems and solutions

In both elementary and secondary schools one finds problems integrating the arts into the basic curriculum. By finding solutions to these typical problems, a creative principal builds supports for the AGE program:

elementary schools

Problems	Possible Solutions
Schooling has conditioned teachers to "compartmentalize" learning activities.	Staff development workshops, on interdisciplinary content areas.
Classroom teachers' lack of expertise in the arts.	On-site assistance from arts specialists, arts supervisors, artists-in-residence.
Inadequate supply of arts specialists/supervisors/guest artists.	Reallocate district and school budgets; examine Title I and Pupil Special Education Needs (PSEN) services.
Lack of appropriate instructional aids and materials.	Examine New York State textbook allocations and library allocations with an eye to AGE goals; exchange with other schools.
Teachers feel that they must "start from scratch."	Introduce new curriculum bulletins through workshops, one to one conferences, staff development sessions.
Resistance by assistant principals.	Establish "bridge projects" and provide common planning time to accomplish the project.
Inadequate resource units; need to create "new" curriculum.	Establish a curriculum writing team for the school. Apply to the Board's Division of Curriculum and Instruction for curriculum writing time.
General "turn-off" to the arts—anti-intellectual attitude.	Provide a series of "turn-ons"—theater parties (underwritten by special funding), guest performances at school with post performance conversations with artists, special arts-related events, intervisitations, master classes.

secondary schools

Problems	Possible Solutions
Specialization on the part of teachers and supervisors in single area of expertise.	Provide opportunities for an inter-departmental project. Provide opportunities for socialization and interaction between departments.
Academic disdain for "minor" subjects.	Establish a stance that contradicts this attitude. Do not permit use of "minor" to describe the arts. Use arts specialists in the academic departments as co-teachers. Prove value of arts activities through research, evaluations, demonstrations, publications.
Lack of common planning time.	Provide planning periods for department heads and pedagogical staff designed to meet specific goals.
Inability to "cover" teachers for class trips; lack of support.	Arrange "trade offs" for coverage, use per diem subs; establish a climate where trips are encouraged when part of an educational context. Develop an excursion fund for incidental expenses, entrance fees. Remind staff of the provisions for using public transportation for class trips.

Problems	Possible Solutions
Administrators and "Middle Management" overburdened with clerical responsibilities, competency testing, academic priorities.	Reexamine the distribution of functions and assignments. Rearrange same to support a schoolwide arts-in-education philosophy. For example, analyze percentage of time spent in supervision and assistance of teachers, and amount of time spent on paper work or discipline problems. Encourage volunteers, student-teachers, parents, support staff (paraprofessionals) to share tasks.
Lack of curriculum support.	Develop interdisciplinary courses such as: • science and visual arts • western humanities • eastern humanities • mathematics and sculpture Arrange for curriculum exchange projects with the Division of Curriculum and Instruction. Enable faculty members to visit other schools and sites to stimulate new thinking and develop new curriculum units and activities incorporating the arts. Use consultants.

This notice appeared on the bulletin board in the teachers' cafeteria at a demonstration AGE high schoool in the Bronx.

THE ARTS AND YOU: On March 5 the faculty conference will be devoted to the performing and fine arts. Several workshops will be conducted and you will be able to choose which one you want to attend. If you have any suggestions about which type of art workshop you would enjoy participating in, please drop a note in my box. We hope that everyone will see the importance of incorporating art into the total school curriculum.

—In-school Coordinator

sample conference

A Demonstration AGE elementary school in upper Manhattan holds its annual pre-holiday faculty conference. At this festive occasion teachers swap ideas on interdisciplinary and arts-related social studies projects:

considerations discussed:

- Developing concepts.
- Developing critical thinking.
- Using multi-media.

presentations

- Puppetry and Colonial Times (proposed by two fourth-grade teachers). Children research costumes, famous people, cultural differences, music, poetry and geographical differences within the colonial period. They explore mathematics, language arts skills, art and construction devices, as well as drama and stage techniques.
- A second-grade teacher describes a project: "We followed up Columbus' discoveries. The activities just grew. . . . A guest visit by a student's father who is a professional seaman really started the ball rolling. He gave a fantastic lesson which included knot-tying, and presented the school with a model of a freighter. The children took a trip to the South Street Seaport Museum. They visited a 1917 cargo sailing ship. They learned about sea shanties, shipboard occupations and musical instruments used by sailors. As a culminating activity, the children presented an assembly program consisting of poems about ships and sailors' work songs and movements."
- An art cluster teacher has ready samples of art projects to illustrate and discuss suitable class activities for various grades.
  - *Grade One:* The family puppets.
  - *Grade Two:* The Community; clay figures; landscapes of the community.
  - *Grade Three:* New York City and other Cities: Compare cities such as New York and Tokyo in terms of architectural models.
  - *Grade Four:* Busts of famous Americans from papier mache or plaster of Paris.
  - *Grade Five:* Maps and construction of famous places such as Grand Canyon.
  - *Grade Six:* Block printing of ancient symbols; Batik projects of central figures.
- A fourth-grade teacher talks about the use of transparencies in developing the growth of the Thirteen Colonies through using overlays and tracing explorers' routes.
- A third-grade teacher tells the story of Kwanza, the Afro-American Festival celebrated from December 26 to January 1. It is derived from festivals celebrating the first fruits of the harvest. On each night, a candle is lit in the kinara, a seven-branch candleholder representing the seven principles of traditional African society:
  - Unity
  - Self-determination
  - Collective work and responsibility
  - Cooperative economics
  - Purpose
  - Creativity
  - Faith

After the candle is lit, the family discusses the principle and how it relates to the family and others. On the seventh night (New Year's Day) everyone brings something for the table. There are gifts for the children; cherished tales are retold; songs are sung and all join in a great feast.

- A school secretary describes how history may be approached through the foods and the eating styles of a society. She shows books illustrating the study of American history through its food, for example, the *First Ladies Cook Book.*

The conference is followed by a staff celebration of the holiday season with various foods from around the world brought by staff members.

- Possible trips (suggested by a fifth-grade teacher).

Local

Post Office
Fire House
Inwood Hill Park Caves—Shorackappock Rock
Dyckman House
Butler Lumber Company
Dyckman Street Pier
225th Street Bridge
Pet Shop—226th Street and Broadway
Milk Factory—Exterior Street

Outside the Neighborhood

Seaport Museum
American Museum of Imigration
Jewish Museum
Richmond Restoration Town
Aunt Len's Doll and Toy Museum
Museum of the City of New York
New York Historical Society

scheduling

elementary school

In elementary school one teacher can be in charge of the basic curriculum of each class. Into this basic curriculum various arts specialists bring dance, music, and art. A class studying primitive people, for example, may work with the movement specialist to choreograph activities such as crawling into caves, hunting or eating raw meat.

Exhibit 5 is an example of an arts specialist's 40-hour work program. It provides for spreading out of services among 21 classes. This program can also be concentrated on just a few classes by substituting "A" throughout (instead of B, C, or D). This way the arts specialist will see 6 classes 3 or 4 times per week instead of 21 classes once a week.

Into such a program, the visiting artist can be scheduled for a full hour, rather than just 40 minutes. While the children have been given something to do, the classroom teacher can discuss with the visiting artist what he/she will do during the next period's arts activities.

The other possibility is for the arts-talented classroom teacher to create an interdisciplinary project with all the arts already included. At a Bronx middle school one teacher has created a remarkably well-integrated 6th grade core curriculum program. It focuses on consumer education while emphasizing the arts. The students bring in samples of the same product distributed by different companies. They conduct a class poll to find out which is most attractive and why. This leads into discussions on packaging, merchandise display, product design and the use of color. It also leads into label analysis and the psychology of advertising. The students make posters, draw cartoons, write letters, and create dramatic productions related to the curriculum.

On the walls of this teacher's classroom are student charts tracing price changes of Perdue chicken, Sunkist soda, Heinz ketchup. Also pinned up are *Opera News* bulletins as well as color reproductions of Renoirs, Seurats, and Edward Hoppers—since the arts are consumer products. Thus students learn the difference between what they need and what they want; they develop priorities.

This class goes to the Metropolitan Opera to watch *Don Pasquale* and to tour backstage. Each morning a different student announces the weather (translated into centigrade) through the school public address system. As a year-end culminating activity, a store is set up in the classroom. The students learn about retail business by actually displaying merchandise, advertising, selling, preparing balance sheets and making a profit—which is donated to the Parents' Association.

secondary school

Integrating the arts in secondary school is more complex because teachers are more subject-oriented. Class periods are 40 to 45 minutes long, while integrated arts activities usually need larger blocks of time.

One solution is team-teaching and the use of artists-in-residence. At a demonstration junior high school in Manhattan, a seventh grade class put on a theatrical

exhibit 5

Sample Program for an Arts Specialist Based on a 40-Period Week

	Monday	Tuesday	Wednesday	Thursday	Friday
0 zero period		*Morning duty*			*Workshop*
1 first period		Class 1A	Class 1B	Class 1C	Class 1D
2 second period	Class 2A	Class 2B	Class 2C	Class2D	*Circulate materials to teachers*
3 third period	Class 3A	*Principal's Administrative Assignment*	*Club*	Class 3B	Class 3C
4 fourth period	← *Lunch periods* →				
5 fifth period	Class 4A	*Lunch duty*	Class 4B	*Consultation with teachers and supervisors*	Class 4C
6 sixth period	← *Preparation periods* →				
7 seventh period	Class 5A	*Club*	Class 5B	Class 5C	Class 5D
8 eighth period	Class 6A	Class 6B		Class 6C	
9 ninth period	*Workshop*				

production dealing with the cultural values of the Hopi Indians. They were guided by a social studies teacher and a teacher of language arts, together with two visiting artists: a sculptor and a musician. It was during the social studies and language arts classes that different students worked on different aspects of a theatrical production to be presented later in the term. They wrote their own scripts, made costumes, played Indian

music and designed the set, including multi-colored lighting effects on screens. On opening night, the students took pictures and made art slides of their production.

Another method is team teaching plus scheduling. To implement the new mathematics/science junior high school curriculum known as Project Synergy*, a mathematics and a science teacher are scheduled to teach the same seventh grade class. Two periods a week they plan, develop and modify their team teaching format. Eight periods per week they teach mathematics and science (along the lines of this format.) Students participating in Project Synergy construct two and three dimensional structures, while integrating elements of geometry, science, the visual arts and dance. They learn that the triangle is the structuring principle of the teepee, Islamic mosaics and the atom. They make jewelry and kites, choreograph dances, and build models of viruses. The culminating activity is the construction of a geodesic dome serving as a greenhouse for the school. Within it, the students cultivate vegetables and flowers.

Similarly, reading and print shop have been scheduled back to back at a demonstration high school in the Bronx. The English teacher and the print teacher work with one class for 80 minutes on alternate days. Thus the students apply vocabulary to type-setting skills.

This method is also used for remedial math. Students are programmed for a double period of ninth-year mathematics (pre-algebra including geometric concepts) and art and are taught by team teachers. On the assumption (proven correct) that students who fail math have difficulty thinking in abstract terms, these students apply algebraic equations to nails, wood, string—to things they can see, handle, count and build.

Another case in point appears at the same high school: the art/environmental science program. It involves a

*For more information, see *Architecture: Design for Education* (available from the Board of Education of the City of New York, Publications Sales Office).

science teacher and an art specialist, working in conjunction with a nearby off-site facility for environmental studies. Students are programmed for periods 5, 6, 7 and 8. They eat lunch and are transported to the facility in the same period. Instruction by a team consisting of the science teacher, the art teacher and the facility's field specialists begins at 1 p.m. and ends at 3 p.m.

	5	Lunch and Travel
1:00	6	Science
	7	Art
	8	Art
3:00		

Such an arrangement encourages students to apply the visual arts to the scientific study of the man-made and natural environment. At the facility, students meet environmentalists, architects, urban planners and park recreation officials. They draw up plans for improving underdeveloped areas around the school site, visit greenhouses and maintain botanist's observation sketchbooks.

beginning and growing

The ideas and examples described in this manual have been gathered together to help administrators in New York City schools on all levels plan their own Arts in General Education program. Even as one snowflake is never like another, so one school's AGE program is never exactly like another. The arts can be integrated into the curriculum in any school in countless ways. The important thing is to begin! One idea leads to another; one inspired project with an inspired teacher creates a ripple effect.

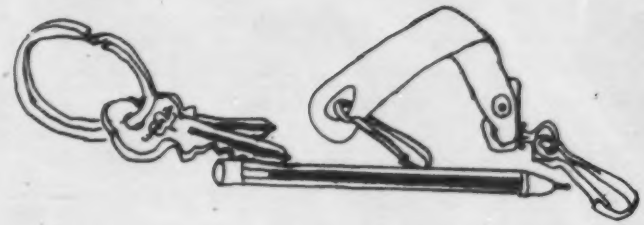
Once your AGE program has begun to ripple and grow, on-going evaluation of its success is important. How do you evaluate the success of a program the goals for which may *not* be better reading and math records? It is important to keep in mind that we are dealing with a comprehensive school development effort, not with an exact science with clearly measurable outcomes.

The AGE Program is activity-oriented, not method-oriented. Consequently, the most appropriate evaluation procedure is one which focuses on the interaction between faculty and students, rather than on goal orientation.

- Questionnaires distributed among teachers and parents are a fine weathervane of progress.
- The rate of decline of truancy, an obvious decline in vandalism, a decline in incidents — these are only a few objective measures which show the improvement in school tone as a result of the AGE program.
- An increase in the numbers of students in voluntary activities, an increase in the numbers of teachers

wanting to transfer in, an increase in numbers of students accepted for special programs — these are some plusses which will help measure the success of your Arts in General Education process.

In the final analysis, the measure of the worth of any educational program is what it does for students. Principals of the demonstration schools speak in glowing terms of these results. Tobias Sumner, Principal of CS 152 in the Bronx says, "It has given kids a feeling of belief in themselves — a way to succeed in schools other than by the written word. It has been instrumental in working out more effective relationships between teachers and students."



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